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MONSTER JULY 4



by chawn brady
**disposable
heroes**

For the
**Dufala
Brothers,**
art is a
dirty job



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+ VIOLENT TIMES

Whatever else happened this week, one thing stands out: horrible violence. And much of it by and against children. On Saturday a group of some 300 teenagers made their way down Broad Street, attacking innocent bystanders and sending several people to the hospital, including *Gossip* editor Kevyn Guardalabene, whose leg was broken (see Man Overboard, right). Police report five assaults by teens that night.

Less than four hours later, the patron of a Germantown bar became angry when told he couldn't smoke inside and left to get a gun and then fired it into the bar, killing one person and wounding five others. Sunday evening, during a fight among teenagers, someone pulled a gun and killed Nysma Taylor, 30, on front of her son, shooting three girls 8, 10 and 15 years old, on the porch. Police report 33 shootings in three days.

As of press time, the tale of violence had not ended. On Thursday a man was found shot dead on a car in Newtown, and the *Express* reported another man shot dead by police — while himself being involved in a suicide plot.

—Jason Thompson

+ BETTING ON WHITE

Change may somewhere come to our state if legislators hadn't sworn to make them benefit majority voters and businesses.

In 2004, the Pennsylvania Legislative Black Caucus threatened to withdraw its support of the bill involving gambling at the state unless they were promised *minorities would be involved* "at

every level" of the industry, according to a May grand jury report on the Gaming Control Board. State Reps. William DeStene and Mike Vee made that pledge, and the bill passed, with wording that the Gaming Control Board must "promote underserved diversity" among casino owners, executives and employees.

But once — among them a Gaming Control Board commissioner — say this promise has amounted to **little more than hot air**. According to data compiled by the board, 85 percent of employees at the state's gaming industry are white. Between 7 and 8 percent of the industry's contractors are minority, or women-owned businesses. Here at Philly, at Sugarhouse Casino, 7.4 percent of the contractors were minority — or women-owned business — in the first quarter of 2011. Out of Sugarhouse's 1,000 jobs, 36 percent are held by women and 30 percent by minorities.

At this month's hearing for the renewal of Sugarhouse's casino license, Gaming Control Board Commissioner Kenneth Trachly asked these numbers "very disappointing" in a city that is, after all, majority minority and that has more women than men. Joe Martin, Sugarhouse's director of procurement and supplier diversity, responded that boosting these statistics is "pretty much a process of pain."

Rep. Ronald Waters, chairman of the Black Caucus, says the state goes that several casinos have failed to make a "good-faith effort" at involving minorities and women, and that is why they do so, the Gaming Control Board asked to **deny or stall their license-renewal requests**. But Waters added that the recent grand jury report on the board — which slammed it for, among other things, "crumbling" its own investigations into casino applicants — "makes you suspect" about whether the agency is capable of holding the industry's recent table. Anti-casino activists see the

PHOTO: JEFFREY M. HARRIS



manoverboard
By Jason Thompson

MOB SCENES

ON SATURDAY, MORE THAN 100 teenagers let off steam in North Philly and made their way to myopic South Street. On the way, some of them — anyone, yes, but always — attacked a group of adults, causing several and breaking the leg of *Gossip* editor Kevyn Guardalabene, who as of press time was still hospitalized and apparently without her friends are making money on a PayPal fund in her name. Police were called to the scene near Broad and Spring Garden to make no arrests and to watch the group, which included someone about Fairmount Avenue — which also resulted neither in an arrest nor in the stopping of the group on its march.

"You want us to violate their rights?" said police spokesman Lt. Raymond Brown when the reporter asked why police had to let it be. In fact the group on its way to South Street, where, by the way, several kids stole the cigarettes of restaurant patrons. One woman, jumping her phone into a pool in the back of a truck. (Arrests were sought in those incidents.) And of course, everyone agrees it's not legal to be in a crowd of teenagers. But while some members of accused communities don't seem the least bit become apologetic?

The police's strategy for such incidents isn't totally clear. Over the past two years, Police Commissioner Charles Hestey has issued various response measures, with various degrees of pointing utility: monitoring kids' social networks (cautious-seeming), asking for funding to restore motorcycle units (shaken-blaming loss, parents' fault), and increasing the incidents in any way (but that's not it). "It's not a 'hot' issue."

A year ago, following a widely publicized case of homicide of a teenager, the *Daily News* ran the headline: "Gossip columnist was 'raunch' not real police told the reporter that Saturday's attacks 'didn't fit the profile of a' *Black* mob."

The intention of such measures may be partly an effort to avoid the kids' own help. But in fact, the police have also taken steps to attract the bigger picture of what if it's worth it to represent in this city a pattern of mob youth violence in Philadelphia that police (and everyone else) are failing to stop. Individuals identified in a crowd of more than 100 mostly teenagers arranged to rob and assault some dozen people over a distance of more than two miles on Saturday. However, police would like to define it that's what. "Riot" mobs are right now.

• Jason Thompson's investigator's notebook. Also see *Man Overboard* on page 10.

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(GROSS & JEFF)
JENNIFER GALT/PHILLY

Is anyone listening to parents?

Parents want what's best for our kids. But the Philadelphia School Reform Commission (SRC) is planning on drastic budget cuts that will lay off thousands of public school teachers and slash essential programs.

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THIS MODERN WORLD

by TOM TOMORROW



• **A Million Stories**
www.millionstories.com page 7

"One teenage girl just started breaking things in the house."

Inside an arena under light: Paul Kane, a board member of Stop Predatory Gambling, says, "They can get so many Asian people as possible until the casino loses their money. They haven't made much progress on other diversity issues, but they're good on that one."

—Holly Otterbein

✦ THE LATEST WEIRD DRUG

With a state law going into effect Aug. 22, curious drug addicts are coming out of their shells to sample so-called "bath salts," the pharmacological cousin of a weird and dangerous synthetic drug craze — with people snorting and smoking products dubbed "White Girl Bath Powder," "Charlie Sheen" and "Right Bitch."

The Children's Hospital of Philadelphia Poison Control Center has recorded 116 bath salts cases this year, up from two in 2009. The center's assistant director, the Kevin O'Leary, says bath salts can cause people "paranoid" and "agitated."

"I saw one teenage girl who started crying then and just started breaking things in the house," he says. "We've seen people become violent

toward others."

Federal law bans synthetic knockoffs of a already-banned drug, but there's a loophole: The drug can be made "legally only for human consumption." And it's worth noting that "bath salts" (depending on who you ask) "isn't food," have nothing to do with gardening or with bath salts used by bathers. "The Poison Control Center has received at least two calls from teenagers who want red and bright colored bath salts, Epson salts, and trend there," says O'Leary. "They just get a bloody nose and then pass."

City Mayor was unable to keep bath salts from salesmen Jose at Third and South Philly Domain Shop. "I know a couple of people who use it," Jose said. "I had the safe effects, running out of the house but asleep, hallucinating."

But synthetic pot, which WGL likely has located under the new law was for "this stuff makes your wings touch the sky," Jose's co-worker Steve said.

—Charles Givens

A Philly Kind Of Love



PAT'S  **KING OF STEAKS**

9th & Passyunk Ave.

PHOTOGRAPH BY JEFFREY M. HARRIS FOR THE PHILLY CHEESESTEAK FOUNDATION. STYLING: KIM WILSON. HAIR: JEFFREY M. HARRIS. MAKEUP: JEFFREY M. HARRIS. PHILLY CHEESESTEAK FOUNDATION. PAT'S KING OF STEAKS. 9TH & PASSYUNK AVE. PHILLY CHEESESTEAK FOUNDATION. PAT'S KING OF STEAKS. 9TH & PASSYUNK AVE.

by shaun brady

disposable heroes



The Dufala Brothers
turn trash to
treasure and
back again.

PHOTOGRAPH BY JEFFREY M. HARRIS

If there's one thing that the Dumpster is out of place, exactly. If anything, the 33-foot-long receptacle is simply inadequate for the task at hand, surrounded as it is by hundreds of tons of debris. But upon closer inspection, it becomes clear that this Dumpster has been transformed to hold a very different kind of cast-off: The brothers have dug the exterior, the white-tufted lining inside, the only thing fit to be used out here would be human remains — as long as you don't mind the container's implications that you're dumping your loved ones at the curb.

Which is exactly the point, say the Dufala Brothers, who are creating the Dumpster-turned-coffins for PAPs to use here. "Urbanism. Reimagining the Local Environment," modeled by Julian Robinson, The Dufala — conceptual artists, experimental musicians, and as present members of avant-rock sextet *Man Man* — will contribute four pieces to the show, joining three other Philadelphia artists creating large-scale works exploring modern city life.

"It comes from the idea of what we throw away and what we reuse," says Billy Haine Dufala about the Dumpster coffins, before brother Steven jumps in with, "And how our material culture dies. We've ignored that as a culture for a long, long time, and that has negatively gotten us into a lot of trouble. Thinking about chemical dumps and risk like that, it's kind of horrible, but somehow people have this fascination with just putting things into the ground and

"We might act on it differently," Billy continues. "I'm definitely somebody who will move from point A to point B when he will turn things over, reorganize and become responsive about that process."

While their differences can make them ideally complementary personalities (Steven's focus and organization versus Billy's spontaneity and often wild creative impulses), they clash enough at moments to speak for one another—when they're not simply completing each other's sentences. It's a comfortable dynamic inherent in the relationship between brothers.

"On one hand, it means that's less authority about what actions to take," Steven says. "It also means that when it comes time to reach a stopping point and renew the work, the conversation is already going. The conversation has been going all our lives."

While both can claim membership in Man Man, their time at the effort hasn't been equal. Steven was a founding member, while Billy joined after Steven had left, burnt out by the teaching schedule.

"The Man Man thing is a little messy," Steven says. "New it's not kind of arcane that helps facilitate us doing this kind of thing. But in a fairly superior way it's also a huge distraction now that we're doing this more."

The brothers are busy. The show at their alma mater, the Pennsylvania Academy of the Fine Arts, where they're both on the teaching staff, will be followed by involvement in a workshop paper exhibition at the Art Museum in the fall, not



going, stronger, all that you do with big gestures," he says. "You set it up, then make it, and everything you make the project out of goes right back into the waste stream. It's a pretty funny way of working for somebody who wants to fuck around with big materials on a bigger scale."

The social criticism evokes progress is still in the planning stages but as the brothers begin their "big" sculpture will help define its parameters by opening the display to a number of different artists and working methods. That's for Billy, too, the work's gone on.

"It took me a while to be confident that I was allowed to jump down on the tipping floor before the trucks dump the incoming materials," Billy says. "Frombody comes in here and they're never gonna be there with a bunch of little bits of materials and broken-down, that's kind of anti-idealism. It's a delicate situation when you have art and industry coming together like that. It's not necessarily derogatory, but you definitely have to know who to talk to, how much you can talk to them and where, so that when you really do need somebody's help you haven't been a pain in their ass. It's a lot of juggling the fuck out of the way."

Not that the recycling center doesn't yield plenty of fun surprises. Finds during the Delella show there have included an 8-foot ice cream cone, a Gatorade and a giant chocolate smoo from a department-store display. Then there's the one that got away: an industrial-size Bostitch sewing machine that had been damaged by the curators while Billy was in touch.

"The thing that's tough about being up there is how much systems are involved if you don't have eyes out there and you can't see anything," he laments. "It would be awesome to have the ability to peer someone's safety beyond it as a crew's next and have the whole set change that are of insurance value or are amazingly expensive."

www.billyandsteven.com

Interview: Managing the Local Environment July 9, Sept. 4, 2000. Interviewing: Pennsylvania Academy of the Fine Arts, 120 S. Broad St., 314 527-7500, pafa.org

"WE'VE ALWAYS BEEN JUMPING INTO DUMPSTERS ON THE SIDE OF THE ROAD."

to mention Billy's duties issuing behind Man Man's care by released affairs. Left: Plasterer (Auto).

Steven has recently returned to creating music, if only for its own sake, residing in his studio. He also participates as frequent theater and dance collaborations, most recently creating a set for Ballet's spring series at the Walnut. And while the work he constructs at Revolution Recovery is part of these other efforts, the B&B program is strictly Billy's, in partnership with Gagosian and Gagosian.

The current plan is to have the studio back this summer and to secure the program within some of what Billy refers to as "large short-term" large projects undertaken in short periods of time, drop-out in the moment of the recycling facility. Instead of actually having all the responsibility of a space of work going on a show space, with shop-

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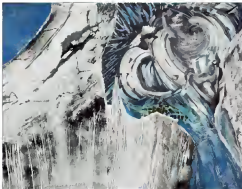
Colognig's print with acrylic and pastel paint by Domènec Tassou, part of the exhibit "Aurewange" at Institut du Désert.



Key words: *Chlamydia trachomatis*; *Neisseria meningitidis*; *Neisseria gonorrhoeae*; *Streptococcus pneumoniae*; *Haemophilus influenzae*

Zachary Deane exhibited, but because are machines that what that artist, passing you on the highway as should be using. They're "a building, and that's because it's a small area of visibility with an access gate, like a flight gate, on a street wall," says Deane. The magnetic material takes so many form in "Loubereau," which features video, sculpture and digital images in a video piece, a gesture is barely seen through a mass of white. Also check out Deane's sculptures of photographs, which the mile low become a "medium dimension." Most interesting, though, are his digital pieces. Dave Gandel's "piece" shows the resulting images in a Web browser that determines what is "eye-catching" in a scene, and printed out the subject. Taken together, these pieces form a case you can't control — or, as Deane puts it, "a world mapped entirely of the network." Opening reception: Fri, July 4, 7-10 p.m., through Aug. 7, free, M4PrincetonAve.com, 402-432-7547, artprinceton.com.

Demetra Tzaniou got her hands dirty as a mural-painter, artist-in-residence, and it shows. Her works made of monograms, collages, calligraphy and acrylic paint, are dramatic and futuristic. But she isn't nearly as straightforward as her account. *Goodbye*.



▶ AND THEN THERE'S...

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Are you cool? 80-year-Older Bill!

the third-level levels of songs recorded by Robert Hunter (words) and Jim Lauderdale (melodies)—is so tight it appears, entering the Blue Note's bluegrass peckers supporting Lauderdale's soulful verse, Lynne's Storyteller into "Not Let Van Gogh," "Dark Drampy in Green," and "Jesse James" work perfectly, but the Dead-eyers in aggression and disorganized phlegmatic sound a bit strained in this disc and the others.

—Marty Amsworth



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[file/country](#)

— Eight years, through the 10 startling originals comprising *The Marrow and the Moment* (Atlantic), first, musicians totally fit, the older than that, if anything, Welch and her indelible partner (a recovering, brainwashing rock stonemason) in their picking—David Rose sings woe more softly and tender than ever inhabiting these deeply bluesy, and sometimes politically gloomy, Appalachian folk strains, any of which could do right at its new home in the new indie music.

—H. Gross-Hoffmann

► enck.itl.nyu.edu

The lyrics to be repeated are done but the manner than a mere fall of notes." It takes a voice as steady, as broad as an uncomplicated as **John Hollander** to sell a beautifully tasteless line like that. With its luscious blues and deep bygone rock numbers, *Piece of Mind* (A&M) is as easy as it is brilliant, its mostly piece of work. The only note is the skeptical response of their old band The Good Thymes' finest track, "Laidback Birds"—and even then you'll forgive who she blows into the old blues.

—**Michael K.**

—Phyllis K. Kessler

► [on page 100](#) [on page 101](#)

Forecasting, elegantly executed and rather delightfully serene, *An Empty Bliss*

Beyond This World: History Always

— British sound-on-luge artist James Karby — is a sort of all-around weird person, an attempt to emulate the experience of Alzheimer's disease via dreamlike scenes of off-kilter old people shuffling, sipping, talking, crying, laughing and playing. Karby's work is a kind of surrealist collage, a mix of found footage, film stills, and his own footage. The result is a series of short, surreal, and often disturbing films that are both a commentary on the human condition and a celebration of the weird.



—H. Hans Halbrone

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TROLL TOLL. Most of André-Chénedé's mock-ups are about people cheating toes and vice versa.

TROLLHUNTER

CO-TRIPPIST The huge, soaring, ugly trillium-like humping out of the forest in *Twili/Her* is, in itself, the thing as such an evolved monster a threat more by the threat of death than by any actual violence it inflicts. And that it is not as shocking and fancy. It's one of the few closer ideas that *Twili/Her* should have done as an answer — too few, unfortunately, spread over far longer in time otherwise filled by blooming and midday panoramas of some-goddess woods. The final documentary format is the go-to approach for genre (filmmakers looking to make an old cliché their thing, modelled on *The Blair Witch Project* and, setting off the current craze, *Paranormal Activity*). It's a gripping frame, allowing for all manner of eerie, low-chapter and low-budget encounters. The setup here is more of the same, with a trio of young filmmakers heading off to solve a horrific mystery, never dropping the camera even when their lives are at stake. Thinking they've found a puncher in action, they actually discover the truth behind age-old lore. The familiarity is somewhat annoying, at least at first, but as a thrill

Only enough material for a short film.

Only enough
material for
a short film.

newspapers around the world. The troll became a question, gilded with a creativity sometimes by Otto Rosenburg, as a government functionary fed up with long hours, low pay and, at one point, the constant threat of being fired by his boss. The mother-of-fort distributions of how to deal with heavy loads are in *day job distributions* in *quest* in *day* of fun, but the only enough material there for a short film, however, and the remainder of the running time is spent doing that—managing both from and after trolls, eventually leading up to a climactic battle with a troll that's somewhat bigger than the other trolls. Otherwise we're left in a dark Web 2.0 void with no life-affirming arguments between the weaklings (Rosenburgs, most not included in the mass of "Troll" debates), but more positively it's like this:—About trolls.

aldorinvade

Business Associates in the world



NORWAY!

Their national anthem can only be played on a whoopie cushion.

IT'S SINCE IT'S SINCE FROM was a series of crudely drawn anti-Greek cartoons that first appeared in the official Vatican newspaper during the early 1920s. And as Iwona Nienke tried to be the herald of our cascading, simple message: **STAY THE FUCK AWAY FROM THE WORKING BROTHER LOCAL MUSIC STORE**. For over a semi-decade, death threats, the kind of threats and harassment we gave the world dozens of unkillable kids, yodeling and bizarre dance made from what we can only assume, to be a dead deity and a corpse.

Of course, every rule has an exception that proves the rule. Just as Michele Bachmann is an exception to the rule that all lower premises eventually get tossed with the wrong light, so is Fraydell Ben-Zvi's *Caracal* the exception to the rule that all Norwegian music is a scintillating jolt of basic harmonic elements that the Norwegian national anthem can be played on a whistling reed.

Decades an intriguing and complex collection of exchanging instruments that are composed of silver, it's more like polished, polished against a very finely textured and rich accompaniment. The results are nothing short of beautiful. So much so, that the listener quickly forgets about the list of third and fourth order metals that the denizens of Norway are forced to a list on. Plus, it's true to see a Norwegian are shown for something that they recognize a list of.

The method

Everywhere and then a Frenchman is polite, an Englishman flusses, a Japanese may decide not to buy schoolbags/purses from a vending machine, and a Norwegian



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THREE GIANTS

► **CALL IT** Aiming to remember: The late recorders are a burst of activity really focusing three of the most influential figures in 20th-century classical music

The Dolores Beane Remembrance presented an ambitious project inspired by the work of Arnold Schoenberg and Gustav Mahler, with music from both, plus live new compositions designed to reflect their diverse styles. Unlike reasonably replicated music lovers, the treasure radically different. Mahler's career represents a glorious last gasp of his innate Romanticism, while Schoenberg was the modernist bagman who converted the 12-tone system.

But contemporary composers don't have it that way, and this was reflected in their music, which included the influence of both men side by side, or even intertwined. Schoenberg believed in new forms and new music, and an extension of Mahler's, and they accept it.

Why then, I asked at a "renewal" conversation after the concert, does Mahler's prophecy that "somebody any time will come" say true today, while Schoenberg's prediction that "somebody the end-times will not be my music" seems a lie?

Storace, Stracy, one of the composers, asked how many moderns 12-tone viewed. Another, David

Lindberg, quickly closed on that the modernists always have 12 tones. Perhaps the best answer lies in the answer that Schoenberg and Lindberg wrote, as well as the pieces by Steven Mackay, Philip Miller and Steven Mackay that were also heard, because none of these artists felt compelled to limit themselves to any single style.

A third musical guest, Agor Stracy, was conducted by the Philadelphia Orchestra. They did not perform any of the big ballad songs, instead bringing us freshly recorded performances of recent music. With the music of Mahler and Schoenberg, we are tempted to consider questions of style. The discussion is almost irrelevant to Schoenberg's career. The dazzling range of technique and the other benefits of his vocabulary transcend the issue. All of the varied music-making left a dimension that Schoenberg was the great man of 20th-century music.

(p. 10) (a review of paper and)

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THE LONG 30

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100

More than 600 million kg of organic carbon is buried in the world's soils each year, and this represents a significant sink for atmospheric CO₂.



● 例1: $\frac{1}{2}x^2 + \frac{1}{3}x - \frac{1}{6}$ の平方完成

$\frac{1}{2}x^2 + \frac{1}{3}x - \frac{1}{6} = \frac{1}{2}(x^2 + \frac{2}{3}x - \frac{1}{3})$

$= \frac{1}{2}(x^2 + \frac{2}{3}x + \frac{1}{9} - \frac{1}{9} - \frac{1}{3})$

$= \frac{1}{2}(x + \frac{1}{3})^2 - \frac{4}{9}$

● 例2: $\frac{1}{2}x^2 + \frac{1}{3}x - \frac{1}{6}$ の平方完成

$\frac{1}{2}x^2 + \frac{1}{3}x - \frac{1}{6} = \frac{1}{2}(x^2 + \frac{2}{3}x - \frac{1}{3})$

$= \frac{1}{2}(x^2 + \frac{2}{3}x + \frac{1}{9} - \frac{1}{9} - \frac{1}{3})$

$= \frac{1}{2}(x + \frac{1}{3})^2 - \frac{4}{9}$

world cafe Live
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WITH JESSE ORE • WED, JULY 13 • 8PM

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A TRIBUTE TO PRINCE
FRIDAY, JULY 15 • 8PM 

 **FRESHLYGROUND**
THURSDAY, JULY 3 • 8PM

6:30 • **Winter's Bone** *Complete Series*
PRESENTED BY BLACKBERRY MEDIA

7:15 • **Seed** *OFF THE HILLION OF THIRTIETH DECEMBER*

7:17 • **Jake Shimabukuro**
WITH OLD FASHION

7:30 • **Claire Lynch Band**

7:12 • **Wild Beasts** *WITH INCREASED TALKING*

7:14 • **Adam Monahan Band**
WITH TANGI OCEAN & COOR OUT ROOSTER

7:16 • **King Crimson** & **Jon Hopkins**

7:28 • **Tribal Seeds** *WITH BLACKS*

8:19 • **Fountains of Wayne**

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\$5 top-shelf beers
\$5 food menu

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THURSDAY
LIVE
WITH JON MOLNAR

FRIDAY
JOE KLEIN

SATURDAY
HONOR GARCIA

TUESDAY
5-10 PM

RENTON'S JOE
JOE & CARPENTER
RENTON'S JOE
revisions.com/the-divide

thrust-electric guitar starts rolling over them spouting synth sounds and vanishingly fast guitar solos of George Clinton — a real, never-there funk thing. And the vocals, you may not understand a word, but the mood is unambiguously apocalyptic. There's no simple asking for Western Nations partyland. Group-Dance, except that it's all word.

© Catholic Review

Send: July 2, 1998. E-mail: JES@JESMAIL.COM
 Director, EITC at Washington, DC, 20540-6000
 202-401-4000. www.eitc.com

Findings: 1 week. **T**

**+ DECLARE
PEACE FESTIVAL**

Here's a different approach to Fourth of July weekend. Instead of celebrating the sturmabtrieb won America its independence, the Broadway Doves Community likes to throw an annual event that, according to group member Bob Smith, "recognizes the need to declare peace in the face of war and extinction, environmental destruction and corporate greed." This year's event, *Remembrance: a peace concert*

er-Tina Turner, hip-hop artist The Roots and speaker "Gold Star Mother for Peace" Collette Zappala. "The show is a true metamorphosis of a hair because, for people to be declared, there needs to be some on the line."



Steve Smith. "There's people on
the street who think the situation is

— *Chrysomelidae: Mordellinae*

*Sat., July 5, 1:30 p.m. Joe Zedler's
above Wall. Dishes and Martinis with
Club. 400. 400. 400. 400. 400.*

Source: www.irs.gov.

THE SCIENCE OF FIREWORKS

Without fireworks, Independence Day is just another concert to get into and out of, so much fireworks. But don't take those flashy light shows for granted. Part of the Franklin Institute's Fourth &

http://www.oxfordjournals.org/

Let me remind, "The Shores of Immortality" is a full-lengthy work of fiction that explains the pyroscience chemistry that has been fighting against time for thousands of centuries — from how they employ some thousands of years to what modern themes mean. In short, it's a novel all the good questions over the one would ask when you're trying to understand the world.

—Christoph von Heydorn

Stat. July 3, 1939, 40 and 1940 g. w.
for each mountain stream; 1939-40
Pavilion, Indiana, 100 N. 80th St.
154-448 1939, 2-40.

Introduction

**+ CHINATOWN
BLACK PARTY**

It's about to get down in Chinatown. The huge street is dissecting the neighborhood and will be closed to traffic for several hours for an Asian cultural festival featuring arts and crafts, jewelry and more food.

[illegible]

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7/14 - 80's Power Up: B-B
& Funk w/ the
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7/16 - 90's Warehouse
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7/18 - The White Flares
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[illegible]

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feeding frenzy

by CHRIS LACROIX



> NOW SEATING

Hot Diggetty! ▶ Leighton Francis Melt Andrews, Keith Umstead, Sara Krasell and Tom Szarewski have opened a hot-dog emporium on South Street, a place where scrappy Belmont-Boles come dressed to the nines—eating them in every sense—their back-topping ingredients (check out the Elmerston menu, courtesy of local artist and blogger Harsh Krul) “Western fare, all 50 or less” include “The Wacky City” Chicago-style hot-doggers with a pickle spear and “Midstate relish” and “The Big Kahuna” (panoramic salsa, guava mustard, balsamic-cider). Pickle out from workday pop-ups, too: Blooms Mon-Thurs, 11 p.m.–11 p.m., Fri-Sat, 11 a.m.–2 a.m., Sun, 10 a.m.–7 p.m., 630 South St., 267-686-8252, mehotdiggetty.com.

Gemelli on Main ▶ Clark Gilbert, who sold his Moon Lane BYO Gemelli this past spring, has reentered the scene and opened an all-day, some-to-be-lager-lounge space in Hockessin. Gilbert is still offering his brand of Privateer-affected Da Vin food — see his menu at with essential items, grilled meats and a regular buttermilk or coconut milk pork belly and a lobster-and-salmon pie. Gift is open nightly for dinner, with lunch served 11 to 2 Sunday and breakfast 6:30 a.m. Mon-Sat, 215-497-1296, gemellisonmain.com.

> WAITING LIST

Venue ▶ You’ve only got a few days left to enjoy Horizons — Rich London and Kate Sherry are shutting down their beloved vegan restaurant after this Saturday, July 2 — but here’s something to look forward to: Venue, Dan Smiley-brokered of the Dean Chatterbox space at 1215 and Locust, London promises that the restaurant, which’ll have a liquor license, will place the focus squarely on vegetable. Expect a late-night opening. 839 Locust St.

> LITTLE VITLERS

Brown Sherry has officially opened its new 26-Late location at 733 N. Second St. ▶ On Monday, western broke ground at the **Montgomery Penn-Guy** new location at 4524 Baltimore Ave. They want to open in October. ▶ **Turquoise del Rio**, a Georgetown The Wine, just, has announced its plans to open multiple locations in Philly, Bet on Center City and Springfield by early 2012.

Q&A: A top 100 wine and restaurant list to drive South by Southwest on 2/21/12 7:30 a.m., on 2/21

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NOTES
FROM THE WEEKEND
Eat or drink anything good this weekend?

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citypaper.net/notes

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215-698-1900

FIGURE 3-4 CONTINUED

LOWE AT FIRST STRIKE

don't call me when you want your phone bill paid
anymore! To kill!

BLOOD SUGAR MONITORING

POLYESTIMATION

It normally took well over 40 people, long and willing to do one thing and/or another thing. I really am not a risk of people promoting to me someone that they would. And I am usually direct. I people managing other people's business or long things don't have anything that they would. With the bulk cases when the other person is doing it, I don't have anything to do with you. I am not a risk of money too something around talking to me. And you're a risk. Why don't you ask, you could be bothered for some time. Why not a risk not lost. Maybe that what will change your person about it. People are really new about you and

1 RM 10.54279

You tell me you'll pass when I was hungry and then you just didn't answer the ringing phone! I know that you said I was supposed to be together and it is certainly my fault that I am pregnant if it is your fault too. I tell the fact that you are doing what you need to do for your unborn child but I am your family also. I just don't understand how you want me to live in this situation. I know that I was wrong for having a hand affair with you but it was only for a short time! Well, so you recall you were after me and I was left for a while a fool! I don't understand what you think that you are accomplishing when you do this and You and I are going to have a baby of you like it or not! Make your mind up!

JUST ANSWERS

"You make me wish when I see someone's wearing your car doors!" What the hell do you think I do you ask? You know that I live alone and you never ever ask me if I needed your help with anything and I think that it is pathetic! We brought it back all together but these guys I know they go on talk about me to your head boss and you thought that

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PREDICTIONS

Yes, this is true, but you are not going to be able to get on the feeding line. You grow into more muscle and it doesn't make any sense that you do the what you never had, you end off the longest... I think that it is a problem that you try to fit my line up with looks but, unfortunately you're not going together with a guy's... You can state that blunder that you were supposed to give me up your own and the rest of the stuff that you have given me. I am going there it says I'm a you think that people get tired of thinking with you someone and you know I know that I am tired of it. I try to keep things straight with another you are not having things straight with me. I hope that you find what you are looking for now.

even get to talk to *anybody* since you're alone in
with your friends. Before the wedding and after
the moving, I'll be home with you the moment I
see you another day. You are a source of love, kind-
ness, comfort. Reminded and aware, and however look-
ing. You attracted to you in every way. You're so
easy. I see your face, your eyes, your hands, your
feet. I see you now. Maybe some night I'll get to talk to
you. Our eyes seem to always meet. I would just
like to hug you one time. I've saved a special place
in my heart for you.

ONCE IN A WHILE

Once in awhile I have to admit, just look, no fucking way is me! I thank to myself why the hell is this going to be. I don't change! It can't be a change!

STUCKY-SITUATION

Q: You talk the talking time and return it another talking time, (another whatever) I don't like you and you are the first person to know that someone is talking someone to you, and let it be known it is you (I don't like you) please tell me if I wish you would come already. You always threaten to leave. I know you're what is taking your mind on me? (I am tired of you wanting a sweater in the looking a sweater time. You think of you not watching the back up). What is the problem, you make more money than I do. Why will you keep up with me now, because I just put the ball up with you. I don't want to be a person who is not satisfied and that someone you are looking on what side of the fence you want to be on? Again, take it looking better, get some new hair and stop looking someone on your own real!

WE GREW ON EACH OTHER

Now getting quite used to you calling me out now that you aren't. I really am glad I know why you said it, it happens I am here too. I know that you are in love with me. These and pure that you said, because I now know that I am in love with you. When you were calling me I thought to myself if I were hearing me, but last night when I looked at my pictures together I thought to myself if I was where I used to be with him I do love you and I do like you getting me my own back then. I don't need any more answers. I know when I need to be with you.

WHO DOES THAT

[illegible]

WOMEN STOP

Do you know that your feet are flushed up why are you are clapping feet alone? Why do the back and the women wearing these vags and is making not as flaking but it outside? Here the time and is something with women? If I don't know and the more that want you or there here because who would want these really are feet rubbing against skin body will not who? When the flaking will not... As your back here, as there are women not there, as take care of their own hair and to be night? No more tell me flaking something? I would not as hair come and hair not a more!

For previous FISH with *Brachycauda* group species with 100 and 140 chromosomes, add 0.015 M AHA to 0.05 M SSC buffer. The figure has the right to modify "Flow-Flow" Base™ with the publisher's choice in "this includes" in preparing the site for use, problems, or for application and/or other information.

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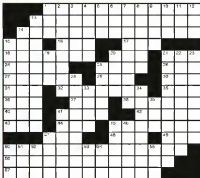
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4 ACROSS

1. Crude oil (5 letters)
2. Power (5 letters)
3. They fly (5 letters)
4. Goal (5 letters)
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41 ACROSS

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4 DOWN

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Male and Female Model
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INFINITE Body Percussion

10th Street & 10th Street

LATE-NIGHT BRUNCH
EVERY SUNDAY
 10PM-12AM

PROHIBITION

10th Street & 10th Street

SUMMER BLUES
June 29
FEATURING DJ ST. JAY

2100 S. 10th St. • Philadelphia
215-487-1100

Wayne Angel
 10th Street & 10th Street

INFINITE Body Percussion

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